

Art is round
Like the son
Who is mine.
Ed was am mistake,
“The Turn in the Road”
My favorite -
The world is lost
Along with WJIB
Benny Goodman
And pretzels?
Oh 1930’s Anne, what happened to your
world?
Where is mine
Going to,?
To open the car window
On a sunny day
Does it still bring happiness?
I always wanted a mediterranean Blue and
stucco
Town, with ocean, sea, narrow cobblestone
streets
And fishnets. And Greek islands.
Where can I find to keep
Such a treasure today.
Was it ever there to begin with.
Wasn’t there always pain and misery,
Weren’t the quaintest people always the
poorest?
And what about my dream?
Mark Edward in a red triumph on a sum-
mer day
What happened to our dream?
Enjoy the clouds while there is still white.
Lonely, lonely, and yet so Un lonely.
So solitary and calm, Me.
Awaiting the - ?
I’m going for purple these days.
A baby boy with yellow hair was born
Blue eyes turning to green. Happy birth-
day, mother.

I’d love to be a liver
Flying high across my lover’s ass
So crass, but nice anyway-s.
Who cares? The man’s a freak
He’ll speak and then be quiet
Like a mouse (You said a louse?)
My house would be just as soon be paved
with gold
As shit, I guess, any day,
Both being not what I want,
Sweet heart, I’ll serve you on a plate for
dinner
You are the winner and I’ll show you how.
It’s done like this-
You kiss
And then you scream
Because it’s all a dream.
You seemed so fragile to me now
I wonder how you ever left the womb.
I’d like your womb
(Men have no wombs! she said, hissing)
The womb comes soon, just like the bloom
Sweet heart. (Your heart is sweet like
frozen custard!)

Anyhow, I’d like your womb.
(The womb’s a tomb, the tomb’s a womb)
The world’s a goon,
The universe is Soon.
Up, up and away, we say,
But you will pay for every lay
(Every day in every way)
I didn’t have.
I am the lord, you are the slave.
You’ll tire in chains, but I’ll just say
Be patient dear, you’re just my son
The virgin one
And all’ll be well, so swell,
In hell
We’ll see each other.
My lover’s ass is still in stars,
You’re far, but that’s ok
Because I’m god and you’re the clod
I’ve trodden on my way.

I’d like to be surrounded by
Soft marshmallows
Rocking in your younging arms
Enwaved in warm soft sounds
Keep billowing warm air
In the palms of your hands
Muffling, thumb to mouth
Carefully, you are the womb.

S. Walsh

Mother (NurseMother)

The Mental Retardate, The
Sadistic Mother, Dull,
Dripping fat flesh-y
Fingers. Sharp
Empty-eyed. Cold
Square jawed, She is
Pig, Police Matron
Bigger than life
All strong, Smothering
Strangling
Scream
Doc-tor John
Help Me!

S. Walsh

The Leopard In Me

Sitting and catching the shadows
That run around my room
I’m waiting in my emptiness
Surrounded by my gloom

I think back when I saw you last
Walking towards the bus
And that if you never come back
It’ll be my greatest loss

There’s nothing that i cannot do
Without you in my mind
And when I’m groping in the dark
I hope it’s you I find

You see sometimes it gets to me
The madness all around
You are by far the warmest one
The best thing that I’ve found

Of all the things that I will say
I rely just on clues
But you’re the one thing that I know
The one thing I won’t lose

It is the Leopard inside me
That’s pushing me you know
The Leopard that’s convincing me
To never let you go

And if I ever leave you cold
Believe the things I’ve said
Because the day I let you go
Will be the day I’m dead.

D. A. Cupcake

the following three poems were written
by Stephen Hahn,
a drifter, a thinker, a gifted young man,
a revealer of beauty, a reveller and a bum,
an acquaintance of kings and a frequenter
of slums,
a truth-teller, story-weaver, a beggar, a
jester,
a hard-workin feller, a songster, a quester,
a student of love and life and a lot more
besides,
his voice is clear and true, his eyes open
wide —
listen to him —

e. kimball

Organ Music Sutra

The Key
is in the sunlight
in the window
The Key
is in the window
in the sunlight
through the bars
in the window

and The Window
is the speaker
of the radio
and The Speaker
is Bach
and The Speaker
is Schweitzer
whose greybeard

is the sunlight
whose fingers
touch the keys

and The Bars
are The Measures
of Infinity

and Infinity
is Light.

Gaspe Sunset

rocks: lords’ thots)

the laurentian highlands
reach the sea
where fishing willages
nestle in coves

the sun sets
over the sea
West

fishermen haul into port
and women bake bread
in stone ovens

mounts rise
inland, dark magna
hills bear
stark crosses
near grey cold
cathedral walls

neath cliffs
boys on the make,

and polis offers
sons to sea.

Lyric: beginning with a variation on a line
by Homer

When primal Dawn had spread
her warm rosy fingers
across the cool blue crystal
eastern sky,
The myriad stars
faded
into the opaque light
of coming day,
And the new light spilled
like spring water
over lush deciduous leaves
to bathe the stones
of ancient walls
in its fresh warmth;
Then, I made my way upward
on a woodland path,
under the oaks iron arms,
among the remnants
of old foundations and diggings,
To a hilltop field
overgrown with juniper,
blueberry, and dancing poplar,
Where the world came alive
and I saw
the sun ablaze
above a distant hill
of pine.

Stephen Hahn

GREAT MOMENTS IN AMERICAN TELEVISION

TUESDAY — NOVEMBER 23, 1960
CHANNEL 6 LEAVE IT TO BEAVER

THE BEAVE GETS IN A
FIGHT AT SCHOOL . . .
BEAVE, THE BEAVE,
BEAVER, BEAVER, BEAVER,
THE BEAVE CLEAVE,
ALIAS “THE BEAVE”
BEAVER CLEAVER
BEAVE, BEAVE, BEAVE.
EDDIE HASKEL GIVES
WALLY A PROPHYLACTIC
AND THE BEAVE FINDS IT.
BEAVER, BEAVER, BEAVER.

WHEN YOU REALLY THINK ABOUT IT. . .
D. O. G.

THE SEPULCHRAL MONUMENT
(The American Gravestone)

I could only see incongruity and the
lack of coherence in a very obvious,
matter-of-fact way as a consistent norm
describing the specific size, shape and
conformity of headstones, as well as
their arrangements (graveyards).

I would view them as if a card display
case, public and universal, like those seen
in a five/dime or drugstore, always having
to confront Hallmark’s various occasions
(get well, get sicker).

Now there is a need for a closer rela-
tionship, a more deliberate, elated, fit-
ting and ordered (disordered) concen-
tration.

Previously, clean stone cradled from
the earth, polished and cut by crafts-
men incisively-purification
but why weren’t they
convincing, exacting?

There had been talk, I remember once,
among landscape architects and reformers
that stones as markers would be eliminated
and low relief bronze plaques, for example,
would be substituted. Imbalance, ignor-
ance.

POSSIBILITIES —
(the drawings propose) a re-evaluation
and increased personalization while still
emphasizing that initial “incongruity”.

The idea of smiling —

You can’t stop eating, working, talk-
ing, acting (though some have tried)
because death sets in.

consider change

The American Gravestone — No. 6
(commentary)

A stone constructed in the shape of an
enormous letter “W”, specifically for
someone named Walter, William, etc.

When said party passes away the fami-
ly and friends will somehow have to de-
cide how much the departed meant to
them and then gather together what
amount of money they feel is in accor-
dance with that memory.

Size and materials will depend upon
the quantity of money summoned forth
(it is suggested that if the monument is
to be of any considerable scale, the struc-
ture be of some metal; i.e., steel (stain-
less), aluminum, etc.)

Color is families own choice. Excep-
tions: if “W” is to be smaller, stone is
better advised; here the color would be
limited.

Donald Davidson

A New Intersource

Among the students of Massachusetts College of Art there exists a vast variety of special interests and concerns, many startlingly unique and individual, though largely unknown to the rest of the community. Repeatedly I have been surprised at the private interests of fellow students, some of whom have pursued an extensive hobby, others whose diversity of life experience has added much to my own. With such a wealth of colourful knowledge at hand, we should strive for a re-channeling of interests among students and faculty; the formation of an intersource of information between individuals. Using this new fountainhead, we could resist dissention among students and splintering among faculty; to become a community who seeks the answers to its questions within itself, growing from its own knowledge, not totally dependent on outside academia for aid.

This now-present situation can provide assistance to a facet of MCA much in need of expansion and development — Inter-School Student Teaching. Through Administrative recognition of the singular character of private student interest and its value to community culture, provisions for facilities and compensation for student taught courses could be made.

It would then be possible for a student of unique extra-curricular experience to apply to teach a student prepared course for a semester and receive monetary compensation from the college for his contribution.

A student who has developed a concentrated interest of the magnitude required for eligibility in a program of this type would be unique to the community; perhaps only one or two a year. An adequate knowledge of field, scope and vitality needed to teach a semester long course would be pre-requisite. Courses could be devised by the student under a student selected faculty advisor to help him cope with these problems and develop his own ideas in an exciting format.

Which of these special few who could undertake such an endeavor possess an interest which would be *singular* in the college is another question that must be considered. What is to be deemed *unique, singular*? Perhaps a concentration on an area, historic or technical, which would be only lightly touched in a presently offered course could be considered. A student's outside interests may have led him into an intense familiarity with a field beyond the normal scope covered in a course. This may fulfill an essential stu-

dent need, student taught courses are presently doing very well.

Then perhaps a student's interests may be totally alien to student and faculty alike. Concerns of this type would add personality, variety, and colour to the MCA curriculum, providing an ever varying montage of new conceptual ideas or long-hidden traditional craft. The common factor between these potential offerings, significant student interest, is essential to the program. This could be determined by pre-registration for student taught courses, resultant in evidence of student support for the proposed.

In recognition and gratitude for his/her exceptionally distinguished contribution to the MCA community, the student should receive academic credit (presently received by inter-college student teachers) and monetary compensation. Monies for this purpose could be allotted in the form of a scholarship to be awarded to the successful student. At a time when funds are often scarce but most essential, assistance of this type would be greatly appreciated. Monetary support from the college will aid and encourage the student's future pursuit of special interests and would signify Massachusetts College of Art's pride and respect for the

accomplishments of its members. A scholarship would also provide a springboard towards future contributions to the social community. While in school, the student would receive "real world" compensation for his efforts as he would receive as a professional.

Student benefits from this opportunity would be deeply significant. He or she would have the experience of developing and initiating a self-designed course in which all their personal theories and concepts would be relentlessly tested. Reshaping of and elaboration on personal ideas would be the result of classroom exposure. Also, the unique experience of inter-learning between your peers would take place; an opportunity to transmit your interests in depth to fellow students. Through monetary support, the student would be aided and encouraged in his/her development of a unique contribution and extra-curricular interests.

With the development of Inter-School Student Teaching focusing on unique student interests and experiences, Mass. College of Art would be making an advancement towards the realization of the potential it holds within itself; tapping the creative forces which can flow from student and faculty alike, equal in power and influence.

BOB GOULD

Editor

Beginning December 2, an admission charge will be required for the Film Series at the Massachusetts College of Art.

Because of severe budget cuts in monies allotted to the Film Series, two semesters of films free to students are now an impossibility. Therefore, in order to continue to provide films for student viewing, the following charges will be inaugurated:

- 75¢ to students without an MCA card
 - 35¢ to students with an MCA card
- Series tickets will be available (average about 25¢ per show.)

The Film Series remains a non-profit organization within the college. All monies received from admissions go to payment for films and equipment used.

Charlie Lew, head of the Film Series, and SIM have combined finances and hope to provide a screen suitable for cinema-scope viewing and modern projection equipment plus a continuence of the excellent films we have seen thus far. High quality, professional equipment, and vibrant atmosphere will no doubt guarantee the continuence of the excellent attendance at the most successful Film Series in recent years.

Also, Charlie Lew hopes to provide free movies preceding the regular fare; at 5:30 on Thurs. afternoon. Notices and posters will announce these special programs.

Watch for these tentative titles Second Semester:

1. The Prisoner (Last 2 Episodes)
2. Bugs Bunny, Mickey Mouse
3. The Scarecrow
4. Japanese Films
5. Hour of the Wolf

Bob Gould

In collaboration with the "Fantasy Communicates" show slated for Nov. 22 to Dec. 3, the next issue of MCA will be devoted totally to fantasy in both literary and graphic works. Please submit all work by November 30 and help make this first *thematic* issue a success.

Editor





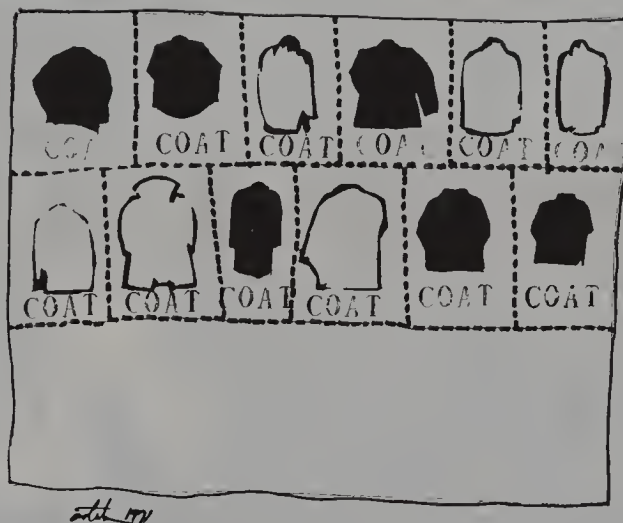
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ALL SUBMISSIONS MUST
BE TYPED.



The term
RIP - OFF
is a euphemism.
It's really
STEALING!
And it's happening
at Mass Art
with extraordinary frequency.
Favorite targets for thieves:
pocketbooks & bags,
cameras,
carousels,
typewriters.
WATCH YOUR STUFF.

Dean McGavern



Pass Clarification

Resulting from the enactment of the new evaluation system in the Mass. Art. Community, deliberation between clarification of evaluation and distinction has largely been a vital issue. Within the new evaluation system, now incorporated into our curriculum, an *Honors* designation is automatically clarified through its own nomination by the faculty and department heads. A *Pass* designation, signifying successful completion of the course requirements, may validate its own clarity through the form of a *Request Letter*, which although beneficial, is not essential to the student unless he is seeking academic application of the *Pass* designation. The availability of the *Request Letter* is obtained through the Registrar where one form is kept to note that such has been requested, and a copy taken to the faculty member through the student, to be returned within 10 days after completion. It is then placed into his folder as a permanent part of his record.

The notation which holds less rigidity and a more totally adherent and cohesive

evaluation of the student's merit is a *Letter of Recommendation*, obtained by the student through the faculty, respondent to the personal application of the student to a course. This form encompasses significance pertaining not only to the student's personal integrity and character but that of his over-all achievements which will eventually prove indispensable when the realm of career opportunities and personal reference is focal. This personalized *Letter of Recommendation*, obtained through the administrator, will be included in the permanent record of the student's endeavors.

Thus, although we are novice to the full implications and progressive rewards of the new evaluation system, the potential channels are bursting to be utilized towards fostering solid achievement and true scholarship.

Paula Gauthier

